

8 LA DANZA

TARANTELLA NAPOLETANA

Poesia del Conte CARLO PEPOLI (PER TENORE)

ALLEGRO CON BRIO

♩ = 152

The first system of musical notation for 'LA DANZA' is in 6/8 time. It features a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a tempo marking of quarter note = 152. The music is marked 'f' (forte). The bass staff has a key signature of one sharp and a time signature of 6/8. The first measure contains a whole rest in the treble and a half note in the bass. The subsequent measures show a melodic line in the treble and a rhythmic accompaniment in the bass.

The second system of musical notation continues the piece. It maintains the 6/8 time signature and key signature. The treble staff features a melodic line with various intervals and a key signature change to two sharps (F# and C#) in the final measure. The bass staff provides a consistent rhythmic accompaniment.

The third system of musical notation continues the piece. It maintains the 6/8 time signature and key signature. The treble staff features a melodic line with various intervals and a key signature change to two sharps (F# and C#) in the final measure. The bass staff provides a consistent rhythmic accompaniment.

The fourth system of musical notation continues the piece. It maintains the 6/8 time signature and key signature. The treble staff features a melodic line with various intervals and a key signature change to two sharps (F# and C#) in the final measure. The bass staff provides a consistent rhythmic accompaniment.

The fifth system of musical notation continues the piece. It maintains the 6/8 time signature and key signature. The treble staff features a melodic line with various intervals and a key signature change to two sharps (F# and C#) in the final measure. The bass staff provides a consistent rhythmic accompaniment. The system includes markings for 'legato' and 'cres.' (crescendo).

First system of piano accompaniment. The right hand features a melodic line with a *legato* marking. The left hand provides harmonic support with chords and moving lines. Dynamics include *f*, *sf*, *f*, *pp*, and *cres.*

Second system of piano accompaniment. The right hand continues the melodic development. Dynamics include *f*, *sf*, *f*, and *pp*.

Third system of piano accompaniment. The right hand features a more active melodic line. Dynamics include *cres.*

CANTO (PER TENORE)

Vocal line and piano accompaniment for the first vocal system. The vocal line begins with a rest followed by the lyrics: "Già la lu - na è in mez-zo al ma - re, mam-ma". The piano accompaniment includes a piano introduction marked with an 8-measure rest. Dynamics include *f*, *ff*, and *p*.

8. Sur la pla - ge so - li - tai - re, oh! ma

Vocal line and piano accompaniment for the second vocal system. The vocal line continues with the lyrics: "mia, si sal - te - rà; l'o-ra è bel - la per dan - za - re, chi è in a - mor non man - che - mè - re, on va dan - ser; c'est la lu - ne qui l'é - clai - re, viens, le bal va com - men -". The piano accompaniment provides harmonic support with moving lines.

f >

-rà: già la lu-na è in mez-zo al ma-re, mam-ma mia, si sal-te - rà; l'o-ra è
 - cer: sur la pla - ge so - li - tai - re, oh! ma mè-re, on va dan-ser; c'est la

f > *p*

bel - la per dan-za - re, chi è in a - mor non man-che - rà.
 lu - ne qui l'é - clai - re, viens, le bal va com - men - cer.

pp

Già la lu-na è in mez-zo al ma - - - re, mam - ma
 Sur la pla - ge so - li - tai - - - re viens, ma

f

mia, si sal - te - rà. Presto in danza a tondo a ton-do, don-ne mie, veni - te
 mè - re, on va dan - ser. Vi - te for-mez u - ne ron-de, ac - cou - rez minois char-

f > *f* > *f* > *f* > *f* > *f* >

qua, un gar-zon bello e gio-con-do a cia-scu-na toc-che-rà. *f* Fin-chè in
-mans, des joy-eux pêcheurs de l'on-de re-ce-voir les soins ga-lans. Tant qu'aux

ciel brilla u-na stel-la, e la lu-na splen-de-rà, il più bel con la più
cieux l'astre fi-dè-le et l'e-toi-le bril-le-ra, le plus jeu-ne à la plus

bel-la tut-ta not-te dan-ze-rà. Mam-ma mia,.....mam-ma mia,.....già la
bel-le sa main blan-che re-tien-dra. O ma mè-re, oh ma mè-re, sur la

lu-na è in mez-zo al ma-re, mamma mia,....mamma mia,....mam-ma mia, si sal-te-
pla-ge so-li-tai-re, oh ma mè-re, oh ma mè-re, oh ma mè-re, on va dan-

-rà, frinche, frinche, frinche, frinche, frinche, frinche, mamma mia,.....
 -ser, c'est la lu - ne qui l'é - clai - re, viens, le bal va commen - cer,.....

legato *f*

..... si sal - te - rà, frinche, frinche, frinche, frinche, frinche, frinche, mamma
 va com - men - cer, vi - te, vi - te, vi - te, vi - te, vi - te, vi - te, oh ma

sf *pp legato*

mia,..... si sal - te - - rà... la la ra la ra.....
 mè - - - - re, on va dan - - ser... la la ra la ra.....

f

..... la ra la la ra la la la ra la ra..... la ra la la
 la ra la la ra la la la ra la ra..... la ra la la

4

f

ra la au la ra la ra..... la ra la la ra la
 ra la au la ra la ra..... la ra la la ra la

f *sf* *sf*

la la ra la ra..... la la la la ra la.
la la ra la ra..... la la la la ra la.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into six measures. The first measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The second measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The third measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The fourth measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The fifth measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The sixth measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass staff has a steady eighth-note pattern throughout the piece.

f *f*

Sal-ta, sal - ta, gi - ra, gi - ra, o - gni coppia a cerchio va, già s'a -
 Oh mar-quez bien la ca - den - ce, deux à deux rassem - blez vous, qu'on s'é -

p

- van - za, si ri - ti - ra, e al - l'as - sal - to tor - ne - rà: *f* sal - ta, sal - ta, gi - ra,
 - loi - gne, qu'on s'a - van - ce, va - ri - ez ces jeux si doux: oh mar - quez bien la ca -

gi - ra, o - gni coppia a cerchio va, *f>* già s'a - van - za, si ri - ti - ra, e al - l'as -
 - den - ce, deux à deux rassem - blez vous, qu'on s'é - loi - gne, qu'on s'a - van - ce, va - ri -

- sal - to tor - ne - rà: *f>* già s'a - van - za, si ri -
 - ez ces jeux si doux: qu'on s'é - loi - gne, qu'on s'a -

- ti - - - - - ra, e al - l'as - sal - to tor - ne - rà. *f* Ser - ra,
 - van - - - - - ce, va - ri - ez des jeux si doux. Que l'on

f>

ser - ra col - la bionda, col - la bru - na va qua e là, col - la ros - sa va a se -
 tour - ne avec cha - cu - ne, point de choix, point de re - pos, jeu - ne, vieil - le, blonde ou

- con - da, col - la smorta fer - mo sta. Vi - va il ballo a tondo a ton - do, sono un
 bru - ne sois dan - seur toujours dis - pos. Vi - ve, vi - ve un bal cham - pê - tre, des a -

re, sono un ba - scia, è il più bel piacer del mon - do, la più ca - ra vo - lut -
 - veux, puis des sou - pirs, un ren - dez - vous sous le hê - tre, quel bon - heur, que de plai -

- tà. Mam - ma mia, mamma mia, già la lu - na è in mezzo al ma - re, mamma
 - sir! Oh! ma mè - re, oh ma mè - re, sur la pla - ge so - li - tai - re, oh ma

mia,...mam-ma mia,...mam-ma mia, si sal-te-rà; frinche, frinche, frinche,
mè-re, oh ma mè-re, oh ma mè-re, on va dan-ser; c'est la lu-ne qui l'é-

legato

frinche, frinche, frinche, mamma mia,..... si sal-te-rà, frinche,
-clai-re, viens, le bal va commen-cer,..... va com-men-cer, vi-te,

f sf sf pp

frinche, frinche, frinche, frinche, frinche, mamma mia,..... si sal-te-
vi-te, vi-te, vi-te, vois, le bal va commen-cer,..... va com-men-

f sf

-rà... la la ra la ra..... la ra la la ra la
-cer... la la ra la ra..... la ra la la ra la

sf

la la ra la ra.....lara la la ra la au la ra la ra.....
 la la ra la ra.....la ra lu la ra la au la ra la la.....

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (D major). It features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets. Dynamics like *sf* (sforzando) are present.

.....la ra la la ra la la la ra la ra.....la la la la ra la.
la ra la la ra la la la ra la ra.....la la la la ra la.

The second system continues the musical piece. The vocal line has a repeat sign and continues with similar melodic patterns. The piano accompaniment maintains its rhythmic drive, with some changes in harmony and dynamics, including a *f* marking and a crescendo leading to a *p* (piano) marking.

This system is a piano solo section. It features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, creating a dense, rhythmic texture. The key signature remains D major.

8-.....

cres. *f* *ff*

The fourth system concludes the piece. It begins with a piano solo section marked with a 'cres.' (crescendo) and a '8-' (octave) marking. The piano part then transitions into a fortissimo (*ff*) section with sustained chords in the right hand and a simple bass line in the left hand.